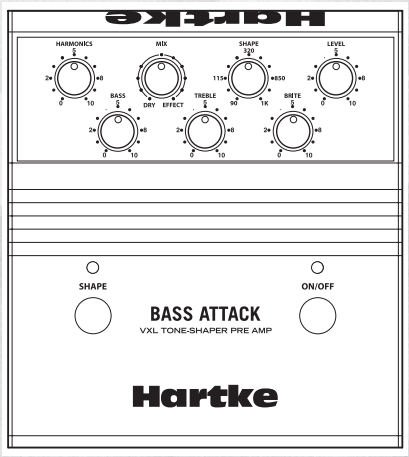
BASS ATTACK PEDAL



BASS PRE-AMP/DI

Owners Manual

Hartke

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A K-TEAM PRODUCTION

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Bass Attack Introduction and Features

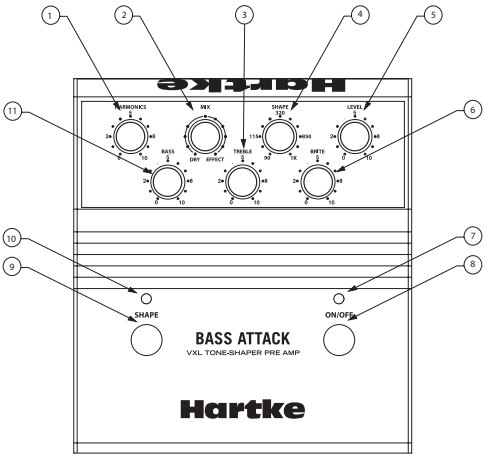
Introduction

Wow Man! You just bought the coolest and most useful tool a bass player can own, the Hartke Bass Attack! The Bass Attack is a serious pre-amp and DI that provides dual functionality by incorporating great front-end tone shaping, along with a super-clean balanced direct output to send to your recorder or Front-Of-House mixer. You can dial-in a wide range of sound, thanks to Hartke's VXL Tone-Shaper circuitry, which features a powerful three-band equalizer, plus a Harmonics control with Mix that lets you add a little bit of warmth, or all the way to complete grung. You also get the world famous Hartke Shape circuit that will enable you to further control your tone and get the sound that's just right for your music. If you're playing live, you can take advantage of the two footswitches that let you change your sound by engaging the Shape or Harmonics. The Bass Attack has extensive input and output connectors including 1/4-inch inputs, balanced XLR Direct Output and 1/4-inch Parallel Output, providing maximum flexibility for patching in to amps, mixer and recorders. The Bass Attack is perfectly at home in the studio or on the road. In fact, the aluminum extrusion and steel chassis ensure solid performance from night-to-night and venue-to venue. Whether you are recording or playing live, the Bass Attack by Hartke will give you the sound you've been looking for.

Bass Attack Features

- Bass Pre-amplifier and Direct Insertion Box .
- Adjustable Harmonics control with mix for warming, or frying, your tone.
- Adjustable Shape equalization circuit with footswitch on and off.
- BASS and TREBLE and BRITE equalizer controls.
- XLR and 1/4-inch Direct Outputs.
- Rugged Aluminum Chassis.
- Three year extended warranty.

Bass Attack Front Panel Layout



1 **HARMONICS** - Control knob used to adjust the amount of tube-emulation from warmth to dirt.

2 **MIX** – Control knob used to adjust the blend between the dry signal and Harmonics signal.

3 **TREBLE** - Control knob used to boost or cut the high frequencies.

4 **SHAPE** - Used to adjust the renowned Hartke one-knob equalizer circuit with a preset curve that can be swept through the wide frequency range.

5 **LEVEL** – Used to adjust the overall Output volume.

6 **BRITE** – Used to adjust the extreme high frequencies.

7 **ON/OFF LED** –RED LED, which illuminates to indicate that the Harmonics, Mix and Brite functions are engaged.

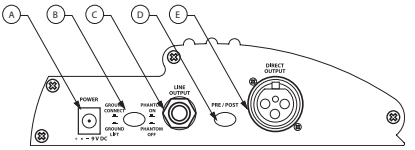
8 **ON/OFF** - Footswitch used to engage the Harmonics, Mix and Brite functions.

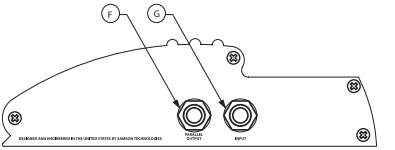
9 **SHAPE switch** – Footswitch used to engage the Hartke Shape circuit.

10 **SHAPE LED** - RED LED, which illuminates to indicate that Hartke Shape circuit is engaged.

11 **BASS** - Control knob used to boost or cut the low frequencies.

Bass Attack Side Panel Layout





A **Power Inlet** – Power inlet for connecting the option AD006 power adapter.

B **PHANTOM ON / GROUND LIFT switch** - Use to switch between phantom power or battery operation, and/or Ground Lift/Connect.

C **LINE OUTPUT** - 1/4-inch jack carrying the line-level output signal, either affected or un-affected, depending on the Pre/Post switch.

D **PRE/POST switch** – When the switch is out, the Direct Output signal is a parallel output of the input, with no effects. When the switch is pressed in, the Direct Output signal is with effects.

E **DIRECT OUTPUT** - XLR balanced output connector carrying the mic-level output signal, either affected or un-affected, depending on the Pre/Post switch.

F **PARALLEL OUTPUT -** Standard 1/4-inch output jack for sending the original signal to an on-stage amplifier.

G **INPUT** – Standard 1/4-inch input jack for connecting a passive or active bass.

Operating the Bass Attack

Setting Up the BASS ATTACK

The basic procedure for setting up and using your Bass Attack is simple and takes only a few minutes. Remove all packing materials (save them in case of need for future service).

Power the BASS ATTACK

You can power the Bass Attack with a standard 9-volt battery, a standard DC power adapter, or by applying standard 48-volt phantom power. You can use which ever power source is most convenient, however, you should keep in mind that there are, from time-time, trade-offs. You may have a well grounded live sound or studio set-up that will not exhibit ground loop problems, but when you are on the road or in other studios you can have ground loops. Because of possible ground loops, which are part of live sound and recording, you may want to consider using a battery to keep the grounds from the Bass Attack isolated from the grounds the rest of your gear. You can check the phantom or AC operation with a quick sound check to listen for any buzzing. If there is no buzz you have a well-grounded system. If your hear buzzing, go to battery operation. Hey, life's a trade off, so is powering your audio gear.

PHANTOM ON - OFF / GROUND CONNECT / LIFT SWITCH

The PHANTOM ON -OFF / GROUND CONNECT / LIFT SWITCH is a latching switch that provides two functions at the same time. In the up position, the switch connects Ground on the XLR cable, and by doing that, the switch also allows the unit to be powered by a phantom power supply. When the switch is set to the down position, the ground is disconnected, and therefore, the phantom power operation is disabled.

Using Phantom Power

If you are connecting to a mixer that has phantom power, the Bass Attack can be powered by connecting a standard mic cable to the Direct Output. Be sure to check that the mixer's phantom power switch is set to the "on" position. Then, make sure that the PHANTOM ON - OFF /GROUND CONNECT / LIFT SWITCH is out so that phantom power is enabled.

WARNING: To avoid a possible loud pop that can damage speakers, be sure to mute your speaker system and bass amp before un-plugging any mic cable with phantom power.

Operating the Bass Attack

Power the BASS ATTACK - continued

Installing the Battery

Install a standard 9-volt battery by removing the battery door and attaching the battery to the terminal connector. Fit the battery into the compartment and reinstall the battery door.

Using a AC/DC Power Adapter

You can power the Bass Attack using the optional AC006 power supply available from your local Hartke dealer. Simply plug the power adapter into the DC inlet and then, plug the power adapter into a standard 110-volt power outlet.

Control Knobs and Switches

Before you get started you should get familiar with the various control knobs and switches on the Bass Attack and how they operate. The BASS and TREBLE, as well as the LEVEL control knobs, are always active regardless of the position of either foot switch. The HARMONICS and BRITE controls are activated by the ON/OFF switch and are engaged when the red LED is illuminated. The SHAPE control is activated by the SHAPE footswitch and is engaged when the red LED is illuminated. As you read through the next sections you will see the power of the Bass Attack and how each layer of control adds to the possibilities.

Using the BASS AND TREBLE Equalizer

The BASS and TREBLE knobs are used to adjust the overall low and high tone of your bass. The BASS and TREBLE controls are always active but when they are set to the “5” position they are flat and have no affect on the sound. If you want to add more lows or highs to your sound, move the BASS or TREBLE control knobs up, and if you want less low or highs move the respective knob down. Use your ears and experiment with these knobs to get the sound that’s best for your music. A good place to start is with the BASS, TREBLE and LEVEL control set to “5”.

Operating the Bass Attack

Using the HARMONICS control

The Bass Attack provides a HARMONICS control for adding overtones, which produce a tube like tone. The HARMONICS control allows you to add a little warmth to your sound, or dial up complete distortion for a radical roots rock sound. When using the Harmonics circuit, keep in mind the BRITE control is turned on with the HARMONICS (using the ON/OFF footswitch), and will affect the sound. The MIX control is also active to adjust the balance between clean and effects.

- Switch the ON/OFF footswitch so the red LED is illuminated, indicating the HARMONICS circuit is engaged.
- Now adjust the HARMONICS control to set the amount of overtones.
- Next, use the MIX control to adjust the blend between the clean signal and the Harmonics.
- Adjust the BRITE control for more high frequencies.

Using the SHAPE control

The SHAPE control applies a specialized 20 dB notch filter to the specified frequency area so that you can customize the effect of the Shape curve to best complement your particular bass instrument. Moving the Shape control clockwise causes the notch filter to be applied to higher frequencies while moving it counterclockwise causes it to be applied to lower frequencies. At the fully clockwise position, the filter is applied to the 1 kHz frequency area; this will act to attenuate mid-range frequencies and give your bass a deep, low tone. At the fully counterclockwise position, the filter is applied to the 90 Hz frequency area; this will act to attenuate low frequencies and give your bass a biting, trebly sound.

- Switch the SHAPE footswitch so the red LED is illuminated indicating the SHAPE circuit is engaged.
- Now, sweep through the frequencies and find the Shape curve that's the best for your sound.

Bass Attack System Diagrams

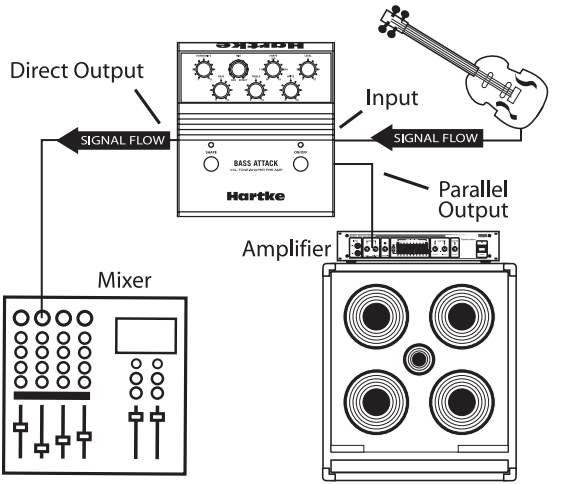
BASS ATTACK Typical Set-ups

There are many different ways to use the Bass Attack, however, the basic connection is the same in most installations and applications. The following sections detail the connections for a Bass plugged into an on stage amplifier and feeding a main PA mixer in a live situation, and also, using the pre-amp with external effects feeding a console in a recording situation. Follow these simple steps to get connected:

Direct Insertion of an Instrument into a PA System

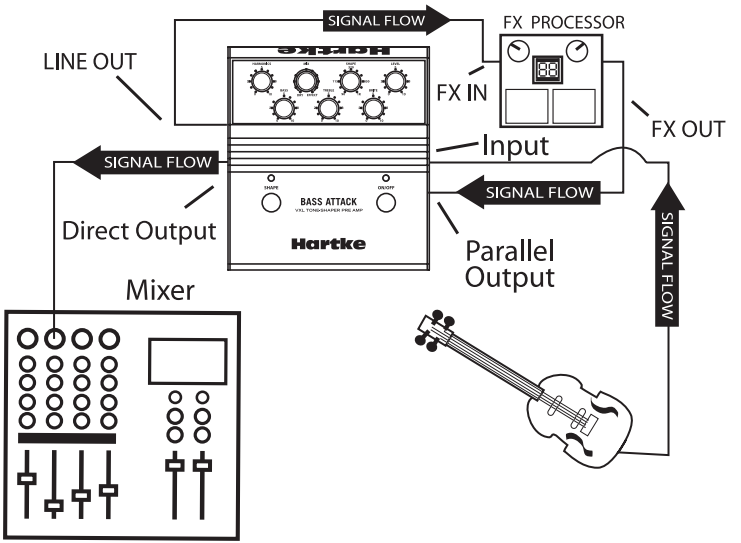
One of the most common applications for using a DI, like the Bass Attack, is getting the signal of a bass guitar into the PA system. Simply put, the low frequencies produced by bass are difficult to mic, so use of a DI box is almost always preferable. In addition, the signal going to PA system can be tweaked by the FOH (front of house) engineer, without affecting the sound the musician dials up on stage. Follow the diagram and steps below to connect a guitar to a PA mixer.

- Connect the output of the guitar or bass to the Bass Attack's INPUT.
- Connect Bass Attack's PARALLEL OUTPUT to the input of the guitar or bass amplifier.
- Connect Bass Attack's DIRECT OUTPUT to the input of main PA mixer.



Using an External Effects Processor for Recording

In a recording application, you can use the BASS ATTACK's PARALLEL OUTPUT as a second input, with the LINE OUTPUT to create an effects loop. This will allow you to add an additional effect like a digital multi-effects processor for delay, chorus and reverb and have them mixed in with the BASS ATTACK pre-amp for a killer front end for tracking your bass on your next recording. Follow the diagram below to connect an external signal processor.



Bass Attack Set-ups

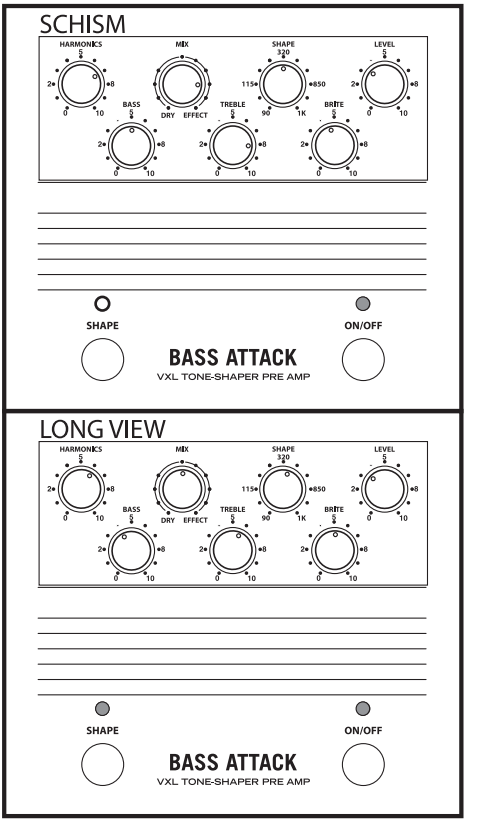
Bass Attack Set-ups

The following two pages offer some sample set-ups for dialing in some great classic bass sounds. The sample set-ups range from just a little harmonics to warm up your tone, all the way to funky fuzz.

Note: The shaded LED indicates that the footswitch is engaged.

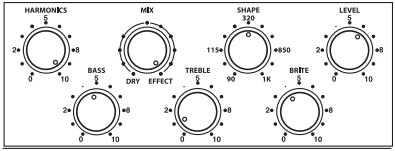
Use these as a starting point, then use your ears to adjust the control knobs to find the sounds that are best for your music.

On page 13, you will find blank Bass Attack set-up templates that you can use to write down your favorite settings. Feel free to photocopy these pages if needed.



Bass Attack Set-ups

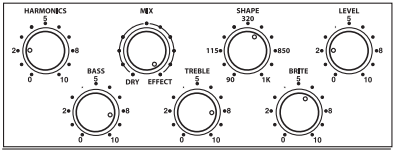
CREAMIE



SHAPE ON/OFF

BASS ATTACK
VXL TONE-SHAPER PRE AMP

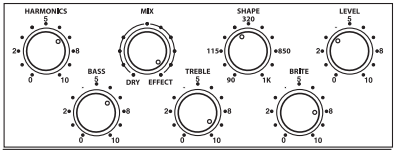
FUNK-A-FIED SLAP



SHAPE ON/OFF

BASS ATTACK
VXL TONE-SHAPER PRE AMP

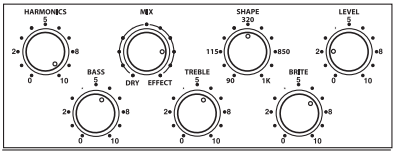
ROUND ABOUT



SHAPE ON/OFF

BASS ATTACK
VXL TONE-SHAPER PRE AMP

CENTRAL STATION

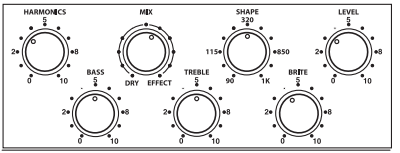


SHAPE ON/OFF

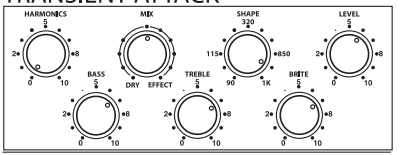
BASS ATTACK
VXL TONE-SHAPER PRE AMP

Bass Attack Set-ups

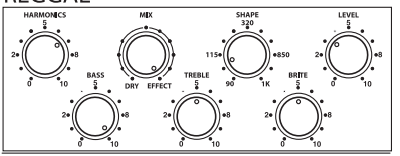
BASS MAN



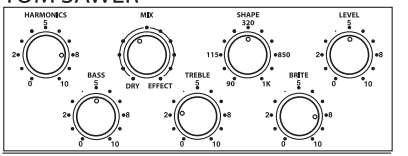
TRANSIENT ATTACK



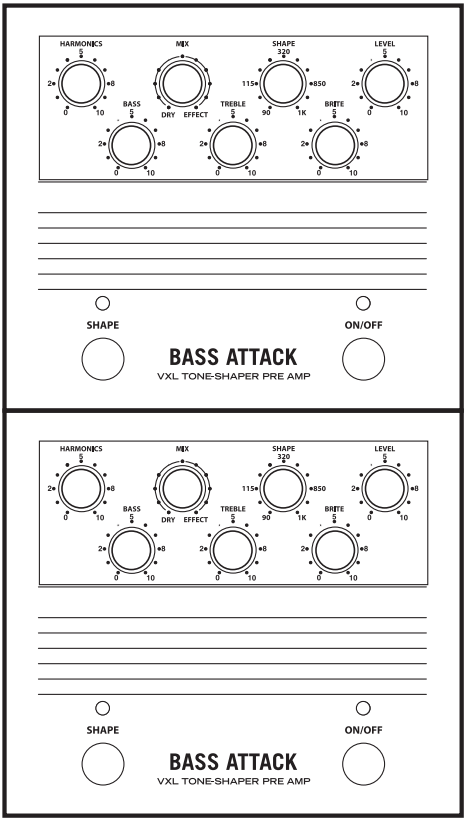
REGGAE

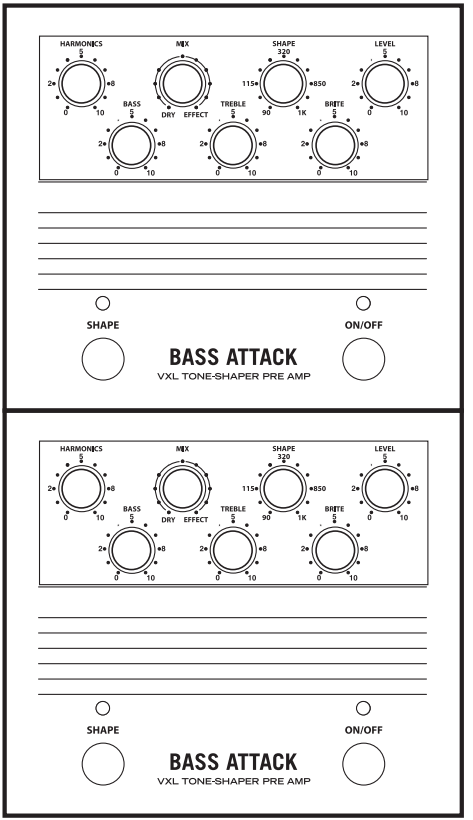


TOM SAWER



Bass Attack Set-ups Template





HARMONICS
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